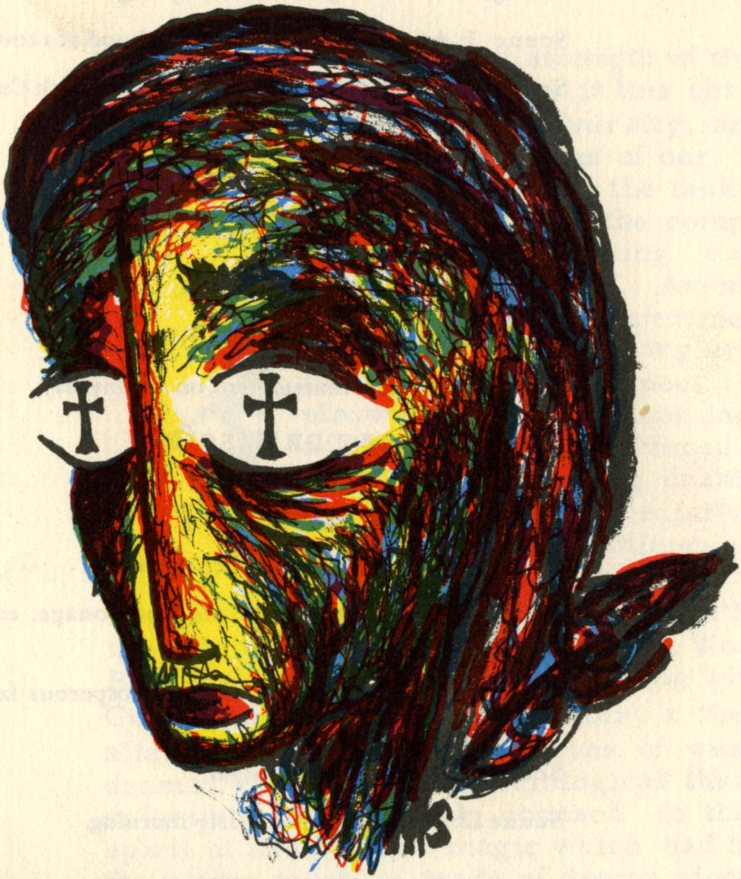
The ACTOR'S WORKSHOP presents

BERTOLT BRECHT'S



MOTHER COURAGE

THE EPIC THEATER OF BRECHT

Whatever the strength of the modern theater, it lies not in unity but in diversity, and much of the genius of our drama has bent on the task of finding a form for the complex and often demoralizing experience of our age. Among the more positive experimenters in the contemporary drama is Bertolt Brecht, a poet - playwright of uncommondaring and resources, considered by many the outstanding dramatist of our time, yet relatively new to American audiences.

Best known for his "THREEPENNY OPERA," on which he collaborated with Kurt Weill, Brecht developed in the 1920's, along with the German director Erwin Piscator, a theater alien to the accepted traditions of western drama. It was to be a sociological theater, scientistic and tactical, opposed to the spirit of illusion and magic which had been the prime stock-in-trade of drama since it was born out of the Greek mysteries and again out of the ritual of the Church. It was to be, furthermore, a didactic and critical theater, where all the conventions of the stage would function on behalf of man's alert intelligence : "We need a theater that makes possible the feelings, insights, and impulses permitted by the historical context in which the actions at times take place. But we also need a theater that employs and generates ideas and feelings capable of playing a part in the transformation of the context itself."

To achieve this Brecht, master logician of the stage, joined the techniques of film with various imaginative elements of archaic drama--music, dance, mimicry, narrative, lyric interruptions--and constructed an omnibus, Epic form, which became the model for such "experimental" American plays as "Waiting for Lefty," "The Cradle Will Rock," "Our Town," "The Skin of Our Teeth," "Johnny Johnson," and even "Camino Real."

"Mother Courage," written just before the second world war, was not produced until Brecht -- an exile from the Nazis -- returned to Germany, and then not until it had been done in Zurich. The Actor's Workshop production is the first in America. A drama in Brecht's Epic tradition, chronicling the German Thirty Years War, it is not a historical play in the ordinary sense; it is behavior "historified" or "alienated," the recognizable and commonplace made strange and famous. The characters of "Mother Courage" are modern in word and deed, and we are reminded of history in order the better to see by irony, balladry, planned incongruities, and caustically realistic drama the world which history ignores.

It is not a pretty world, Brecht's image of a corrupt and amoral people plundering in and plundered by the black marketry of war. But the Epic Theater, though shrewd, anti-sentimental, and cynical, is not a theater of despair; it is a tribunal drama judged and judging--with a vigor in its projection of human beings that reminds one of Brueghel and Rabelais, man's workaday, productive vitality which is his sole redemption, and his gallows humor, which is the satiric energy of his hope.

MOTHER COURAGE

by

BERTOLT BRECHT

Music by PAUL DESSAU

Translated by ERIC BENTLEY

Directed by
HERBERT BLAU

Musical Director	Scene and Light Design	Costumes
Wendell Otey	Ernest Baron	Jean Parshall

CAST

Recruiting Officer.................................William Kenney
Recruiting Sergeant.................................Tom Klunis
Mother Courage.................................Beatrice Manley
Dumb Catherine.................................Jinx Hone
Eilif.................................Stan Young
Swiss Cheese.................................Malcolm Smith
Cook.................................Eugene Roche
Commander.................................John Sullivan
Chaplain.................................Robert Symonds
Ordinance Officer.................................William Dallman
Yvette.................................Winifred Mann
Old Colonel.................................Harry Raybold
Man with the Bandage.................................Jack Swanson
Sergeant.................................Wallace Jonason
Clerk.................................William Kenney
Young Soldier.................................Richard Glenn
Old Soldier.................................John Sullivan
Woman.................................Dorothy Gordon
Peasant.................................Stanley Gordon
Soldier who Sings.................................Harry Raybold
Young Man.................................Jack Swanson
Singer.................................Ginger McFadden
Old Peasant.................................William Kenney
Peasant Woman.................................Trigger Addis
Young Peasant.................................Wallace Jonason
Soldiers.................................Bill Hogan
Jack Swanson, Stanley Gordon
Wallace Jonason, Richard Glenn
William Dallman, John Sullivan
Understudies.......................Priscilla Pointer, Jules Irving

STAFF FOR *MOTHER COURAGE*

Assistant Director
and Stage Manager.................................James Kershaw
Assistant Stage Managers.................................Lil Cernasek
Bert Brauer
Prompter.................................Betty Knapp
Production Secretaries.................................Dorothy Gordon
Norma Dimaggio
Master Electrician.................................Joe Freeman
Property Mistress.................................Patricia English
Property Crew.................................Trigger Addis,
Frances Lipson, Barbara King,
Barbara Harrison, Mary Waldorf,
Judith Abramson, Beverley Hepner,
Gloria Martin, Mona Scheyer
Costume Crew.................................Virginia Feibusch,
Norma Christian, Peggy Gilson
Patricia Beverley, Ruth Argent,
Virginia Hoerauf, Mara Stack,
Sound.....................Marty Heston, William Hastings
Technical Crew.................................Kenneth Hoerauf,
Laurence Luckinbill, James Wolf,
Wallace Jonason, William Dallman,
Thomas Klunis, Mary Jo Manley,
Joe Carillo
Makeup.................................John Sullivan
Publicity.......................Jinx Hone, Margaret Doyle,
Grace Fretter, Robert Hagopian,
Robert Haswell, Maurice Argent,
Betty Halpern, Eugene Roche,
Ethyl Sokolow
Office Staff.................Donald Meyer, James Wanvig,
Corrie Howard, Dorothy Gordon,
Norma Jean Wanvig, Betty Tartaul,
Priscilla Pointer, Dolores McDougal,
Beatrice Manley

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Eilif's Dance by Bari Rolph
Musical Assistants:
Rod Eric, Peter Winkelstein
Wells Fargo History Room
E. A. Quarterman, Tom Borden, Dave Sarvis